IN THE MUSIC WORLD-NEW COMPOSITIONS PERFORMED IN CONCERT Fairchild's Ballet and Smith's

Gregorian Quartet Produced

Georgette Leblanc's Recital and Jeritza's First Time in the Role of Thais-Other Events That Mark the Musical Week.

By W. J. HENDERSON.

7 HILE the great war was raging twere was in Boston a very wise man who used to write a weekly article for that venerably respectable journal the Transcript, discussing therein what had happened "these seven days" in the course of the conflict. This wise man adopted for his utterances a rather pleasing imitation of the style of Carlyle's French revolution a style which looks easy of reproduction, but is not.

All of which returns to the mind of the reporter of musical doings in this newspaper because "these seven days" no great thing has taken place. Much has been done, but little has been said. Mere man almost resigns himself to his favorite subject, the eternal feminine, and sets himself to hymning the personalities of Georgette Leblanc and Marie Jeritza. The former gave a song recital. The latter appeared as Thois. Anatole France, who may be supposed to have some notions about Thais, since he created her, once expressed himself as wholly satisfied with the impersonations of the sanctified courtesan by Mme. Leblanc. No one knows what he might have thought of Mme. Jeritza. Or even of the only Miss Mary Garden, who observed it with apparent interest.

New compositions have not been numerous. Blair Fairchild's "Dame Libellule," a fanciful ballet score performed last Sunday by the Symphony Society under Walter Damrosch and Pierne's trio in C minor presented on Tuesday evening by the New York Trio, stirred some interest. The former composition clamored heartily for its stage illustration. It staggered somewhat under its own unsupported weight. The music seemed too generously extended. There might have been a satisfying explanation of this in the exhibition of the pantomimic action.

The ballet of action is rarely separated successfully from itself. We have heard some of Stravinsky's graphic compositions given as music pure and simple and found that it was neither. But there is nothing at all recondite in the score of "L'Oiseau Bleu" or that of "Petrouchka" when performed in the theater together with the pantomime.

Mr. Fairchild was censured harshly for having become so French and especially for his artistic sophistication. It must be confessed that the French are profoundly steeped in savoir faire. What seems to annoy Teutonically inclined persons is that the Frenchman's savoir faire always includes a fine regard for elegance

and a gentlemanlike respect for what in another key or with different inmay be called the courtesies of art. strumentation or with variations or There are many situations from aberrations or imprecations or some which a German mind would find no one of the other extraordinary invenissue save a fugue, but from which a tions which characterize contemporaful side avenue of escape leading neous art. And when they have come into a meticulously kept garden of to an end you wonder why they do not go on. For the end carries with it gallantries and graces. To be sure the fugue is more serious matter and no more conviction than the beginis not a thing to be lightly under- ning. Prof. Smith earns and receives an expression of gratitude. taken by a mere boulevardier.

Among the passing phantoms of the The Vision of the Worksdays. week was Mme. Georgette Leblanc. But somehow or other the terres-She must have been a marvelous trial vision of the workaday man and woman when she sang or rather tmthe concert haunting woman glows personated Carmen in Paris, a sort of less brightly on the professional gentleman with the spectacles, the Ph. D, the long hair and the fugue than on the smiling Parisian with hat Dutton edition of the text of the opera in hand, finger tips drawing a blown kiss from his lips, and a "tiri ion lai" you will find a quotation from the comments of M. Fierens-Gevaert, Among in his music. Amfos the troubadour (he was also a king, but they are out of date) wrote thus: robe of plaited tulle, ornamented with spangles. Her body, finely propor-tioned, is revealed by this indiscreet drapery. Her nobly modeled shoulders

and arms are bare. Her hair is con-fined by three circles of gold, ar

"Die Walkuere," with Mmes. Reth-berg, Matzenauer and Gordon, Messrs. Taucher, Whitehill and Bender.

TUESDAY.

Matinee-"Tosca," with Mme, Jeritza, Messrs. Johnson and Scotti.

WEDNESDAY.

"Romeo et Juliette," with Miss Bort, Messrs. Gigli and De Luca.

THURSDAY.

"Samson et Dalila," with Mme. Matzenauer and Messrs. Marti-

FRIDAY.

"Loreley," with Mmes, Alda and Sundelius, Messrs. Gigli and

SATURDAY.

Matinee—"Der Rosenkavaller," with Mmes. Jeritza, Easton and Reth-berg; Messrs. Harroid Schuetzen-dorf and Bender. Evening—"La Boheme," with Mmes. Alda and D'Arle; Messrs. Chamlee and

nelli and De Luca.

Yet to glad my joy and pride
Verdure, sun and sky—outvied
By sweet birds that hedges hide—
Cheer and set my heart at ease;
For delight is not my guide—
So a lady fair decrees;
Honor and worth in her reside,
Joy and beauty, wit beside;
Naught I grudge her heart to appease.

So a lady fair decrees:
Honor and worth in her reside,
Joy and beauty, wit beside:
Naught I grudge her heart to appease.
That is a stanza from a medieval
song. The Frenchmen of to-day are
singing similar sentiments. They sing
in a not dissimilar style. They are
nothing if not debonair. That is perhaps one reason why the reporter,
wandering through the halls of song,
found himself suddenly confronted
gypsy daughter of the East, princess
of the harem, Byzantine Empress or
Moorish dancer? . . She finds absolute beauty in the exquisite body of
a woman animated by a Florentine
robe. And it is through this imaginary figure that she composes other
incarnations; and in a tavern where
gypsy women meet soldiers she evokes
the apparition of a woman of Manwith a blaze of gipry when he listened with a blaze of glory when he listened tegna or Botticelli, degraded, vile, Decem to the C minor trio of Pierne. who gives the idea of a shameless an allto the C minor trio of Pierne.

Good friends patted him on the creature that has not entirely lost the

sation, utilized the beautiful old medieval hymn, "Jesu corona virginum," as its chief melodic thought. The reporter of musical doings for THE NEW YORK HERALD would like to read an essay on this quartet by Amedee Gastone or Canon Winifred Douglas or Pletro Yon. For himself he finds a ing a venerable canticle fashioned from the melodic materials of a Grego rian mode, harmonized after the style by four stringed instruments operated

But it is an interesting quartet, and what is much more important it is good music. It is agreeable to hear. And it is short. Prof. David Stanley Smith of Yale says what he has to say and then stops. What a pity that hun-dreds of other musicians cannot do likewise. They say what they have to say (and it is often so lamentably un-important) and then they say it again Stars of the Opera and Concert Stages



Young Russian Pianist to Be Heard Here

Calendar of Concerts.

TO-DAY.

Metropolitan Opera House, 3, Phil-harmonic Society. Aeolian Hall, 3, Messrs. Siloti, Kochanski and

Barrere in Bach sonatas. Car-

negie Hall, 3, Mme. Sigrid Onegin, Messrs. Bauer and Salmond in benefit concert for New York Diet Kitchen. Century Theater,

3, City Symphony Orchestra's concert. Town Hall, 3, Chaim

Schulsinger, song recital. Klaw Theater, 8:15, concert by Na-tional Composers Guild. Metro-

politan Opera House, 8:30, con-cert. Hippodrome, 8:30, Mme.

MONDAY.

Aeolian Hall, 8:15, Miss Clytic

TUESDAY. Metropolitan Opera House, 8:15, Oratorio Society of the New York

City Christian Science Institute. Carnegie Hall, 8:15, Philadelphia

Orchestra. Acolian Hall, 8:15, Jan Van Bommel, barytone. Town Hall, 8:30, Miss Amy Grant's

WEDNESDAY. Carnegie Hall, 8:15, Schola Can-torum, Great Hall of City Col-

lege, 8:30, Philharmonic Society, Josef Stransky, conductor. Town

Hall, 3, City Symphony Orches-

THURSDAY.

Carnegie Hall, 5:30, City Symphony Orchestra. Hunter College Chapel, 8:30, Kaltenborn Quartet.

FRIDAY.

Aeolian Hall, 8:15, Miss Rosalind Rudko, soprano. Town Hall, 3, Miss Gertrude Well, soprano.

Quhae, tenor.

opera recital.

na Calve, Jean Gerardy, joint

soprano; John Mundy, Town Hall, 3, Allen Mc-

"Miss Leblanc is clothed in a long Philharmonic Gives All Russian Program at Its Concert This Afternoon.

> HE Philharmonic Society's program for its concert this afternoon at the Metropolitan Opera House is: Rimsky-Korsakov overture "The Russian Easter"; Tschaikovsky "Variations on a Roccoo Theme" for cello, Hans Kindler, soloist; Rimsky-Korsakov, suite, "Scheherazade"; Korsakov, suite, "Scheherazade"; Tschaikovsky, "Slavic March." At this same house on Sunday afternoon ber 24, the society will present an all-Wagner program.

Good friends patted him on the shoulder he next day and said: "So, boy, so. Really you know it was not quite all that. Rather neat music of course, but so Parisian." Well, the reporter comforted himself with the memory of some excellent things that had worn the stamp of Paris for many years—"Alceste" and "Iphigenie en Aulide," for examples.

Unfortunately trios are not piayed frequently. Meanwhile we may revert to the heinous offense of Mr. Fairchild in deliberately treading the sidewalks of Paris. He was not up to date, to be sure, for he wrote like a Frenchman of twenty or twenty-five years ago. But it might interest some of the most course, but the first time here as the soloist at the is never weary of cheapening her original rank. She is never weary of cheapening her original rank.

to true dramatic power Nevertheless she is one of the most emotional iman of twenty or twenty-five years ago. But it might interest some of those who scolded Mr. Fairchild to recall that in 1915 Aifredo Casella published in the Riforma Musicale of Turin an article on a famous Russian master, in which he said that young Italian composers would do well to follow the example of Igor Stravinsky, who about 1908 studied Debussy. Ravel and Dukas, just as Debussy. Ravel and Dukas, just as Debussy. Ravel and Dukas, just as Debussy in the endired many and Stravinsky's in the endired Radio Research (Section Research). The Mohly French "Pelleas et Mells ande" and Stravinsky's in the endired Radio Research Research (Section Research). What's that? Mr. Fairchild did not produce a "Rise of Spring."

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What's that's dreamant the interest of the Symphony of New York, Kurt Schindler, leader.

Immodern case the soloist at the New York Symphony of New York, Kurt Schindler, Peder.

Mr. Demrosch will concert, of the Symphony of New York, Kurt Schindler, leader.

Immodern case the soloist at th

e Heard Here.

The annual season of summer evening concerts given by the Goldman Band will be given "on the green" next aummer, but a different one, as the grounds used for the concerts under Edwin Franko Goldman for the last five seasons will take part in the presentation of the list. The guild was organized last year; three concerts were then given and twenty-seven modern works were produced. The committee includes Ernest Bloch, Ravel, Ornstein, Saminsky, Busoni, Bela Bartok, Lord Berners, Lourie, Gruenberg, Casella, Van Dieren, Helnz Tiessen, Jacobi, Ruggles, Rudhyar and F. Schmitt.

Tiessen, Jacobi, Ruggles, Rudhyar and F. Schmitt,

Mme, Emma Caive, soprano, and Jean Gerardy, cellist, will give a joint recital this eventing at the Hippodrome. Miss Yvonne Dienne, planist, will assist. The program: Sonata, Boccherini; Mr. Gerardy, Divinites du Styx. from "Alceste," Gluck; La Captive, Berlioz; Serenado, Rizet; Mme. Caive. Variations Symphoniques, Boeliman; Mr. Gerardy. Aria di Santuzza, from "Cavalleria Rusticana." Maecagni; Chanson Boheme, Dvorak; Seguedille, De Falla; Mme. Caive. Etude, C sharp minor, Chopin; Danse Espagnole, Granados; Seguedille, Albeniz; Mme. Dienne, Abendilled, Schumann; Am Springbrunnen, Davidoff; Mr. Gerardy. Air des Bijoux, from "Faust," Gounod; Plaisir d'Amour, Martini; Habanera, from "Carmen," Bizet; Mme. Caive. Missel WAGNERIAN OPERA FESTIVAL men," Bizet; Mme. Calve. Mme. Dienne at the plano for Mme. Calve. Michel Ranchelsen at the plano for Mr. Ger-

At to-night's concert at the Metro-politan Albert Spaiding, violinist, will play Bruch's "Scotch Fantasy" and vio-lin solos, including his own "Alabama" and his arrangement of Schubert's "Hark, Hark, the Lark." Miss Queena Varie, will sing an aria from "La-Mario will sing an aria from "La Traviata," Miss Jeanne Gordon an aria Traviata," Miss Jeanne Gordon an aria from "Don Carloa," Gustav Schuetzendorf an aria from "Tannhaeuser" and Mario Chamlee an aria from "Martha." The orchestra, under the direction of Mr. Bamboschek, will play Mozart's "Titus" overture, a "Lyric Suite" from Grieg and Moussorgsky's "Turkish March."

The Oratorio Society of the New York Christian Science Institute, John Warren Erb conductor, will give a concert on Tuesday evening at the Metro-Olitan Opera House. The assisting artists will be Mmes. Percy, Milholland., Stimpson, Cheatham, Wendell, Kener, sopranos, Mmes. Foster and Reifanyder, contraitos; J. Steel Jamison, lenor; Miles Bracewell, bass; Max Olanoff, violinist; Miss Iren Perceval, harpist, The promultitude of his worehipers who be-tray his thoughts in arrangement and sometimes in execution."

in Acolian Hall, Sunday Attennoon, Debe in the Month of t

Leo Blech to Act as Conductor of Wagner Festival

'Ring' to Be Revived for First Time Since the

HEN Albert Spalding appears as soloist with the Boston Symphony Orchestra at Symphony Hall in Boston on December 23 and 23 he will present for the first time in America a new concerto for violin and orchestra by Ernest Dohnanyi. The work has been heard several times in Europe, and it is said to be one of the most difficult concertos ever written for the violin.

Daniel Gregory Mason, composer, au-

thor and lecturer on musical topics and associate professor of musical topics and associate professor of musical topics and University, will give a series of five lectures on "The Orchestra and Orchestral Music" at the University Settlement, 184 Eldridge street, under the auspices of the Phiharmonic Society of New York. These lectures, forming part of the educational work recently announced by the society, will explain clearly and in untechnical language the various groups of instruments of the modern orchestra, how they produce sound and what their function is in relation to the orchestra as a whole. Players from the Philharmonic Orchestra will illustrate the different groups—a violin for the strings, a horn for the brass and a clarinet for the wood wind. Mr. Mason will also trace briefly the historic evolution of the orchestra from the time of the beginning of opera in Italy and will characterize the methods of some of the chief orchestral masters from Monteverde, Bach and Handel down to Strauss and Debussy. The subjects and dates of the lectures are as follows: December 22, "General Introduction: Constitution of Orchestra"; January 5, "The Orchestra of Boethoven"; January 19, "The Brass Instruments"; February 9, "The Orchestra Since Wagner"; March 2, "The Wood Wind Instruments." A limited number of tickets at \$1.50 for the entire course may be obtained by addressing the University Settlement Society, 184 Eldridge street.

Leo Blech, general musical director of the Berlin State Opera, formerly the Royal Opera of Berlin, will be first con-ductor of the Wagnerian opera festival to be given this winter at the Manhat-tan Opera House by the company of Das Deutsche Opernhaus in Berlin, it was definitely announced by the manage-ment.

Mr. Blech is recognized as one of the Mr. Blech is recognized as one of the foremost conductors of the time. He is highly thought of throughout Europe for his interpretation of Wagner, especially the four operas of the "Ring," to be revived for they first time since the war in this country by the German company under the direction of George Hartmann, director general of Das Deutsche Opernhaus.

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W. Spencer Jones, the well known New York musical manager of the firm of Haensel and Jones, is seriously ill in the Post-Graduate Hospital from a com-plication of diseases. His condition is regarded as grave by the attending physicians.

nual contributors of \$5 or \$10. For next season accommodations are expected for \$0,000, with, as before, reserved sections for subscribers and for the press. The 1923 season will run from June \$10 to August 25, with concerts every evening except Tuesday and Thursday.

The two rarely heard rhapsodles for oboe, viola and plane, "L'Etang" and "La Cornemuse," by Charles Martin Loeffer, will be played at the first of three subscription concerts of the American Music Guild at Town Hall, January 3, 1923, by Albert Marsh, Sandor Harmati and Harold Morris.

W. Spencer Jones, the well known New York musical manager of the firm of Haensel and Jones, is seriously ill in the Post-Graduate Hospital from a complication of diseases. His condition is recarded as grave by the attending the services of soloists chorus and orchestra.

Mme. Ernestine Schumann-Heink, physiciane.

Bily Ney will give her only New York plano recital this sesson at Carnegie Hall on Tuesday afternoon, January 16, 1923. Her program on this occasion will

AMUSEMENTS.

AMUSEMENTS.

-AEOLIAN HALL, SATURDAY AFT., DEC. 30, AT 3-

HUTCHESON

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Schutzendorf. Bodanniky.
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Sat.8:15-Pop.Prices. Boheme. Papi

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